PELPUP NEWS

WINTER EDITION 1981
No. 42

The
Pelpup Club

PELHAM PUPPETS
MARLBOROUGH
Wiltshire

December 1981

Dear Pelpups,

When you look at the list of competitions for this issue of the Pelpup News, you will see that there is a 'Good News—Bad News' one. Well, this is a 'Good News—Bad News' letter, but I think I will get the Bad News over first.

The Bad News is that the subscription is going up, and by rather a lot. I have managed to keep it the same for seven years, but now with the continuous rises in postal charges, paper, printing, and the occasional new ribbon for the typewriter, I cannot put it off any longer.

I'm very sorry about it, but I think that you will still be getting good value for money, judging by the prices of magazines in the newsagents.

The new subscription will be, when due:-

50p for 1 year, £1 for 2 years.

and I have chosen these amounts so that you will be able to send cash if you want, and avoid the iniquitous cost of postal orders. You may send stamps, but please send 5 10p ones, and not 1 for 50p as I do not have a great deal of use for these.

Back numbers will be charged at 25p per copy, inclusive of postage and packing.

Overseas subscriptions are unchanged for this year, as there was a rise in them a year or two back to include the cost of postage. These are as follows:-

U.S.A. and Canada $1 for 1 year, $2 for 2 years.
West Germany 5 D.M. for 2 years.
France 10 F.Fr.

Other countries please send nearest equivalent to £1 sterling for a 2 year subscription.

One other thing, overseas members please will you remit your subscription by bank notes, cheques, or international money orders. We are no longer able to accept foreign coin, as the exchange value, if the banks will accept it in the first place, is negligible.

Before I get to the lists of prize winners, may I just thank you for all your letters since the last magazine. Loads and loads and loads of them. You also sent in a record number of plays this time, and while on that subject, a few hints.

Some of you are making these far too long, and with far too many characters in them, for the plays to be possible for other people to perform with ease. It is all right for the author, he or she knows what comes next, in dialogue and action, but not the other Pelpups—or me for that matter —especially when the stage directions are a bit sparse!

Next, put a proper cast list i.e. Prince Dingbat . . . . . Clown
Queen Posy . . . . . Mitzi

then, when you are writing hard, and your thoughts are going faster than your pen, and you inadvertently put clown instead of Prince Dingbat, well, at least I will know what you are writing about, and if your play is a winner, I can make the necessary correction before the play is printed.

Prize-winners

Plays

Wayne Eagles, Ellesmere Port, Ches. 'No Toys for Christmas'.
Leah Gaffen, Arlington. Va. U.S.A. 'Doesn't that sound Familiar'.
Aysha Quraishi, Abu Dhabi. 'The Donkey Queen'.

Photographs
Fiona Cullen, age 10
Marcus Dorner, Treuchtlingen, W. Germany
Katherine Lachelin, Wraxall, Nr. Bristol.
Robert Lynch, Brentford, Middx.

Cartoons
John Pritchard, Cwmbran, Gwent.
Richard Tonley, Cwmbran, Gwent. (must be a funny place!)
Michele Willmott, Kingston, Ontario, Canada.
Toni Wood, Dover, Kent.

Poems
Theresa Shaw, age 7, from London.
David Templeton, Cambuslang, Glasgow.

Painting
Mark Pooler, Millom, Cumbria.

Spot the Difference
Pamela Cross, Shifnal, Salop.
Anna Jacobs, Bedford.

Prize winners please write in to tell me which puppet you would like for a prize, no vents or Number 2s. If you need a catalogue, write and ask for one.

I know that there were 13 differences in the Spot the Difference competition, this was because when we reduced the size of the pictures for the magazine, one of them was practically invisible to our aged eyes, and we knew where it was. Needless to say hundreds of you spotted it with no difficulty at all, judging by the speed with which your answers came in.

The winning poems are as follows:-

I took my puppet from its box,
For all my friends to see,
When they saw her curly locks,
They asked to play with me.

by Theresa Shaw.

I took my puppet from its box,
It ran about with glee,
No sooner had I turned my back,
Than it was chasing me.

by David Templeton.

Good luck with the competitions in this magazine, you will find a list of them further on. Don't forget your name, address and age written clearly on each entry for each competition.

All the best,

Pelpop

Cover photograph by Paul Smith
Michael Crawford in the title role of "Barnum", now showing at the Palladium, London, with our big "Barnum" puppet.

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR

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Please tick the box you want

STARTING WITH MAGAZINE No. _____

Pelpup News. No. 43

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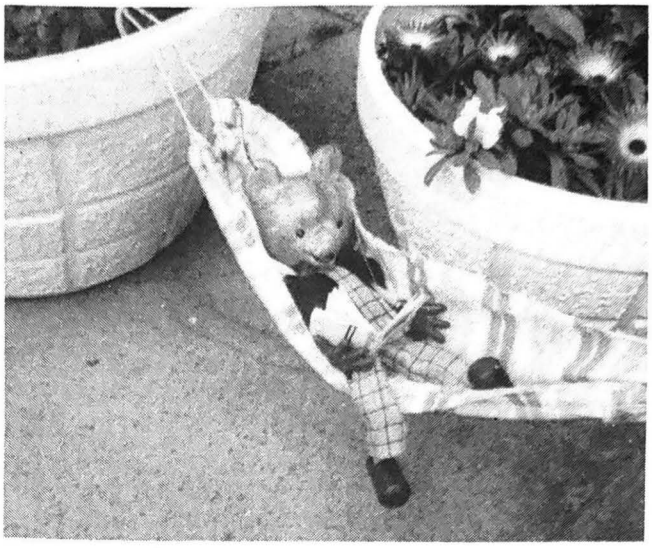
The number on your envelope shows how many magazines are due to you before you need to renew.

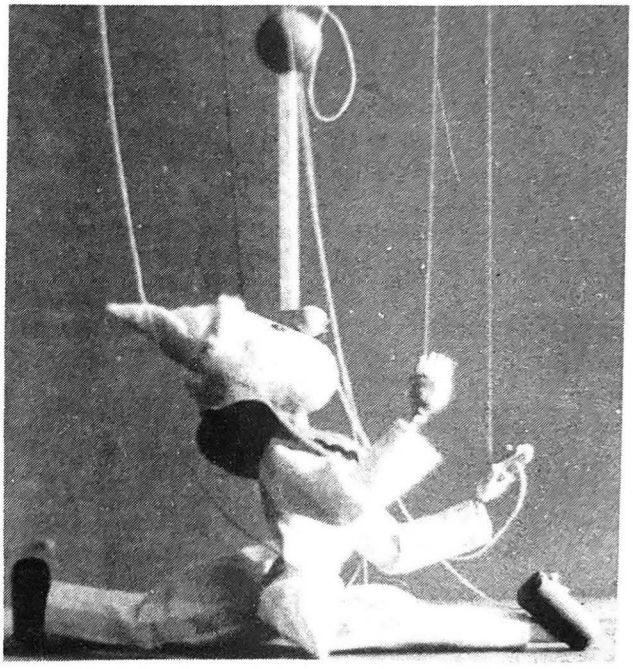
PHOTO COMPETITION WINNERS

ROBERT LYNCH



FIONA CULLEN

KATHERINE LACHELIN



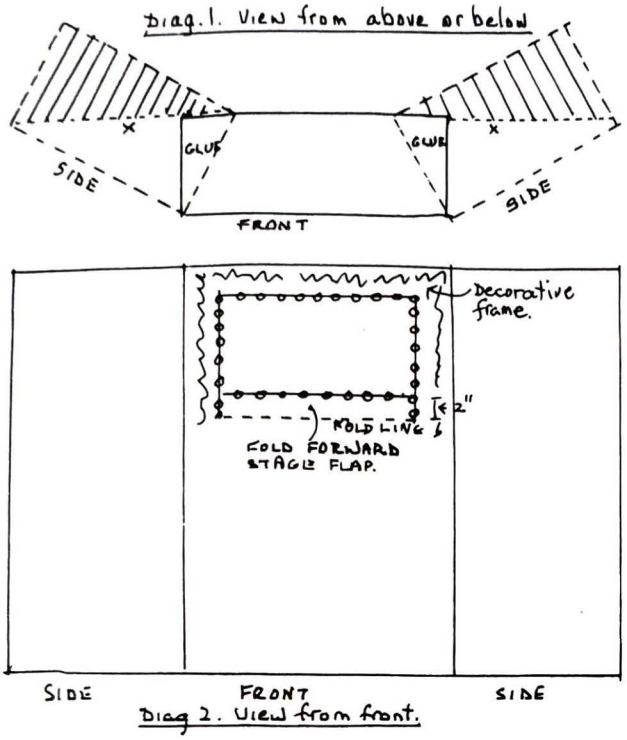
MARCUS DORNER

For the benefit of new members, the subscription of 50p or £1 entitles you to a badge and two years' subscription to the magazine—i.e., two or four magazines, one on joining, that is the current copy, and the next one or three issues. They come out in July and December. If you do not renew, you are still a member but you will not receive a magazine.
Overseas members:

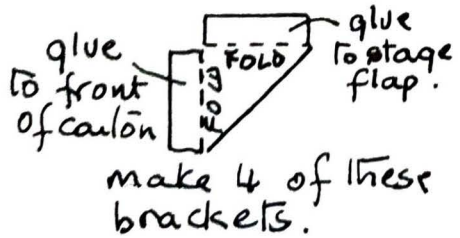
Subscription for U.S.A. and Canada	**2 years – $2**
W. Germany	**2 years – 5Dm**
France	**2 years – 10FFr**

Please pay by International Money Order, cheque or bank notes.

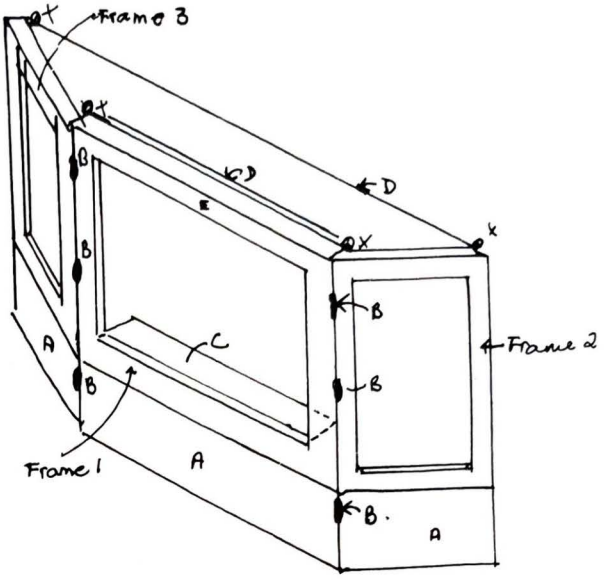
Made from a very large cardboard carton



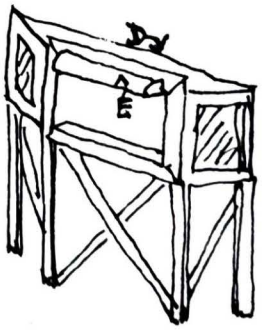
Instructions:— Cut away back of carton and the top and bottom flaps attached to back. Carefully prise top and bottom flaps on front and sides of carton apart, and open out box. (See diag. 1, view from above or below.) Glue as shown.
Cut away shaded part for top of theatre *BUT* leave on bottom. When you use theatre, place some heavy books on these flaps to steady it.
From front of carton, cut out hole along lines marked ••••••. Fold flap along line— Glue brackets in place. Cut decorative frame for proscenium from thin card (diag. 2.)
Paint carton or cover with fabric.
Glue piece of fabric from x to x — (diag. 1.) to hang down behind stage opening and hide puppet operator.



Made from three old picture frames



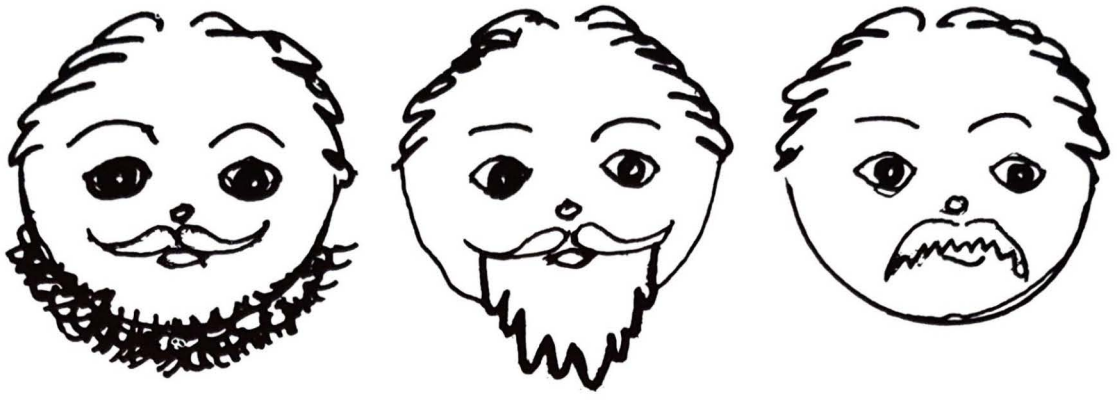
1 large picture frame; 2 smaller ones of equal size.
Fasten to 6″ × 1″ boarding if theatre to be used on table top, see 'A's on diagram.
For folding model place hinges at 'B's.
For free standing model place uprights at angles and edges - (you will need cross pieces to stabilize). Use small piece board 'C' for 'stage'. Insert 4 screweyes at x's & x's. String or thin dowel 'D' (Dowel for folding model), on which to hang the back-cloth and stage curtains, between.
You can fix a small strip light at 'E'.
Use side frames as extra stages or put pictures in frames for decoration.



STAGE ON LEGS.
COVER UPRIGHTS WITH PAPER OR FABRIC.

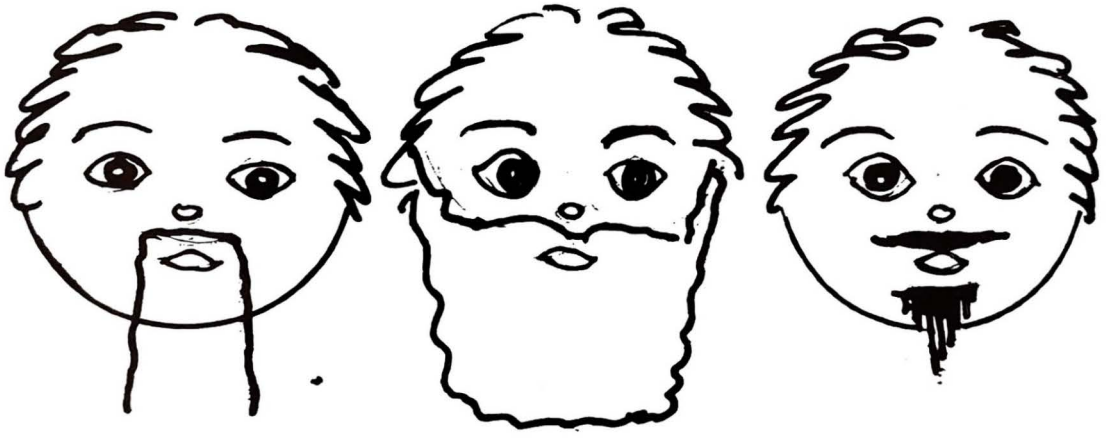
NEW FACES

Some simple ways to change the look and character of your puppets.

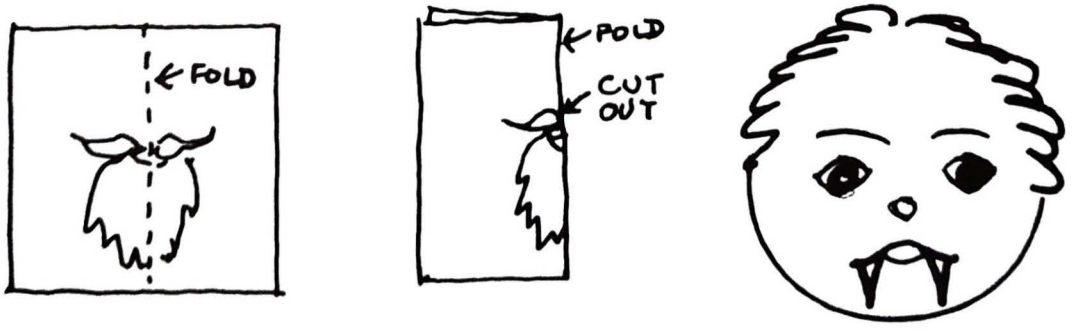


BEARDS and MOUSTACHES

1. Make a pattern by drawing the beard and/or moustache on paper. Fold as shown. Cut out folded, so that both halves will be the same.
2. Try on puppet for size, and repeat pattern-making if necessary.
3. Cut out fabric. Use felt, fur fabric, cotton wool glued to gauze or strands of thick wool (Chinaman's Moustache)
4. Fasten to puppet's face with a piece of a 'Buddie' (pink Blutak)



For Vampire teeth mould half a 'Buddie' into a mouth shape, push the teeth (ends of a cocktail or match stick into it, press on to puppet's mouth. *DO NOT USE GLUE OR SELLOTAPE ON PAINTED PUPPET SURFACES*



APRONS, SHORT CAPES, SHAWLS

Use small pieces of material for these. Fasten with small safety pins for quick change.

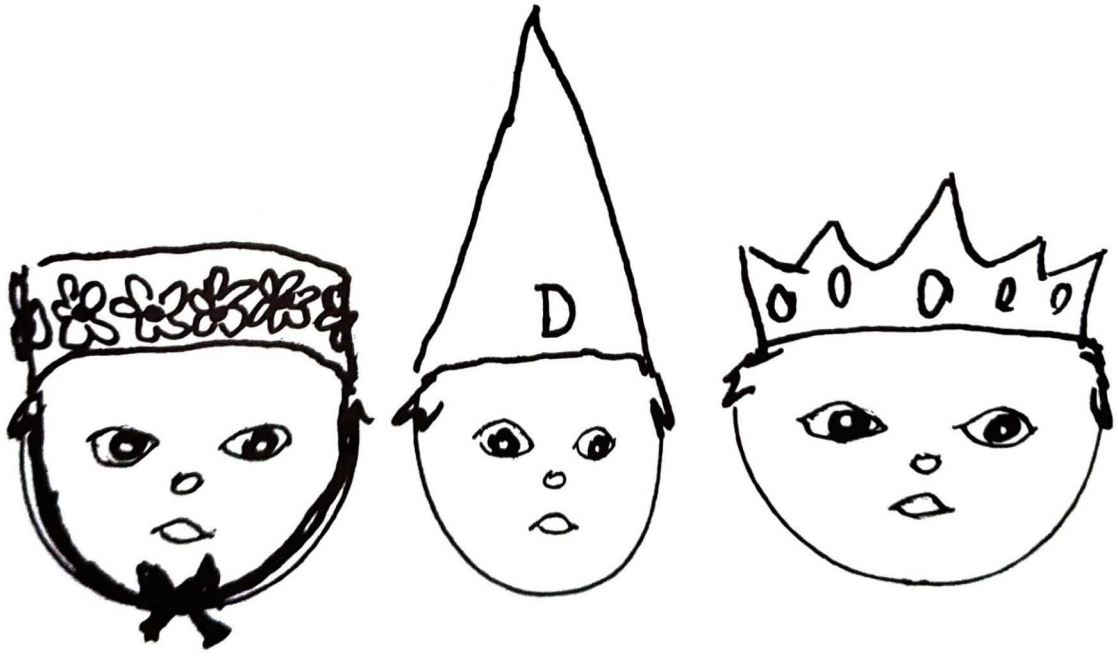
MASKS and GLASSES

1. Make pattern, as described.
2. Materials—thin card for masks, painted pipe-cleaners for glasses.
3. Fasten around head with thread.

HATS, CROWNS ETC.

1. Make pattern.
2. Materials—thin card, fabric stuck to thin card, or felt.
3. Leave back seam unfastened, try on for size, fasten seam together with stitches or double-sided Sellotape. If necessary use pins as 'hatpins' to hold hat in place.

You must be careful not to place the hat or crown where it will interfere with the head strings, for either the puppet will not move properly, or the strings will knock the hat off.



Pelpups Write

From SINGAPORE, a letter from CAROLYN CHIA, who writes:— "I've been in the Pelpup Club for four years, and I'd like you to know that it is great being a member.

The last time I went to Britain was in 1977, which was the Silver Jubilee year, and I bought a puppet, and saw the membership form. Since then, I've had no regrets, and I have enjoyed every issue of the Pelpup News.

Are there still only two Singaporeans in the club?"

ELISABETH SEGREFF from WEST GERMANY writes:— "In the summer of 1980 I performed a puppet show with my classmates. They all used Pelham Puppets. The best puppet was Mac-Boozle. He earned the most applause. Although we are German children, we all like the Pelham Puppets.

We wrote all the plays on our own, but now we want to perform a play of your magazine, and we want to try to speak it in English.

Excuse my bad speech (or language, I don't know the right word)."

(*I think that you wrote that letter extremely well, Elisabeth, and good luck with the next play.*)

ROBERT LYNCH, from BRENTFORD, MIDDLESEX has written to ask whether we could make a werewolf puppet, and the characters of Dracula and Frankenstein. A nice friendly crew, I must say. No Robert, I do not think that we shall be including them in our range, but I suggest that you look at the feature in this magazine called 'NEW FACES'.

MATTHEW LEE, from WARLEY, BRENTWOOD, ESSEX writes:— "I am writing to tell you about the last show I did. It was at my cousin's first birthday party, and I did it with the help of my brother and cousin.

I cannot remember all the things that went wrong, but here are some of them. First of all as Mitzi and Fritzi were dancing, the tape-recorder stopped, but we soon fixed that.

Then, in the play, 'The Fairies Nightmare', the wizard's control fell from my hand, but luckily did not tangle. Then just before the end, the theatre collapsed, so I carried on without it.

Last of all, I had the largest accident—the clothes drier, which the puppets (fourteen in all), were hanging on, collapsed!

It took me over an hour with my auntie's help, to untangle them. All things considered it was an enjoyable experience, and my Auntie said afterwards, that everyone had enjoyed it."

(*If you enjoyed that chapter of accidents, Matthew, just think how marvellous you will feel when, with your next show, everything goes right!*)

ANDREW LEDGARD, of ALLERTON, BRADFORD, sent me the following joke—

Q. What is the best way to get into puppets?"

A. By pulling a few strings!

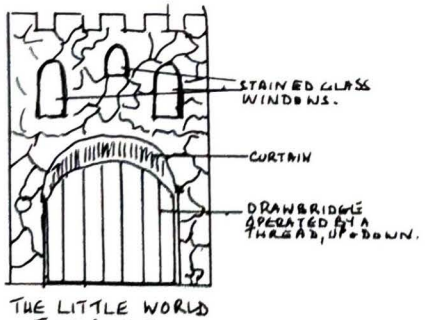
(*I am sorry, Andrew, we do not run a competition for jokes.*)

This next letter comes from the Pelpup who lives at 47 BROADLANDS AVE, in HOCKLEY. The signature might be MARK —no surname.

"I am writing to tell you about my puppet theatre. The illustration will show you what it looks like from the front. The drawbridge goes up or down and is operated by a thread. The stage curtains are behind the drawbridge. On the floor of the stage is a green carpet tile.

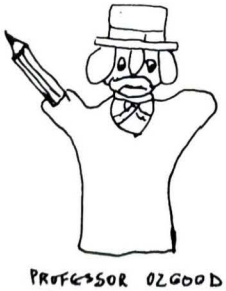
The name of my theatre is The Little World Theatre.

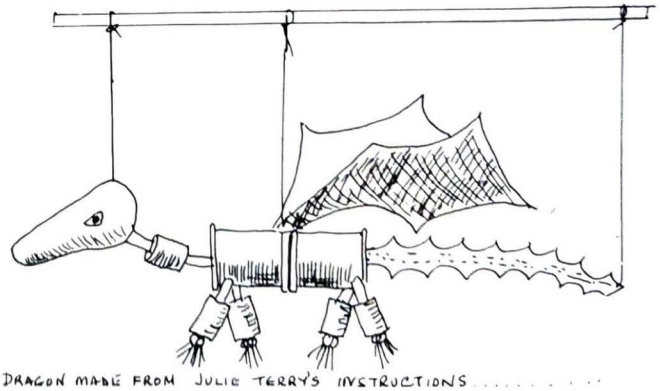
I have eight Pelham Puppets, and five home-made glove puppets, one of these, Professor Ozgood is illustrated. I also have a rod puppet."



THE LITTLE WORLD THEATRE.

SEE MARK'S LETTER


PROFESSOR OZGOOD A HOME MADE GLOVE PUPPET.


DRAGON MADE FROM JULIE TERRY'S INSTRUCTIONS.....

JULIE TERRY of SHIRLEY, SOLIHULL writes:— "I have only recently started to collect puppets, and so far I have five. Iz, Oz, Bengo, the Indian squaw, and the fairy.

The fairy was given to me by an old teacher of mine, who knew I liked puppets. It used to belong to her when she was young.

Before this I had made my own, but they were never very good, except for a dragon which I made from felt and cotton reels.

I made him by getting a piece of wood, about half an inch wide, and three inches long, it was a shape that looked like a dragons head anyway so I did not have to cut it.

I painted this green with water colour, and then painted on some red eyes with poster paint.

I then got two *wooden* cotton reels, painted them like the head and glued them together. I then got five beads, about an inch long, and quite fat, and with cord put four of them on to the body (the two cotton reels glued together). By cutting a piece of cord about two inches long for each bead, you get four legs.

Then cut off a piece of cord that is long enough for the neck, and to go straight through the body and be long enough for a tail. First glue this piece of cord on to the head, then glue the fifth bead on to the cord, Let the glue dry, then thread on the body, and glue the cord in position.

Cut out two tail-shaped pieces from felt, and stick these on to the remaining cord. Cut out two wings and stick them on to the body. Three pieces of thread, are tied to the body, head and tail." (*You join these three threads to a piece of dowel, I suppose Julie, so that you can 'work' the dragon? I think it would be a good idea for anyone who is going to make Julie's dragon, to leave a gap of about a quarter of an inch, no more, between the head and neck, and the neck and the body, to get the maximum of movement. Julie, I think, tried to indicate something like this in her letter, but I could not quite make out what she meant.*)

PAUL MCKEE from WALLASEY has written to ask permission to use his Pelham Puppets for a show at a party. We receive several of this type of letter each year, and the answer is that you can use your puppets where and when you like without having to ask permission.

BUT, if you are giving public shows, and charging admission, and using commercial tapes and records, you must conform with the regulations of the Public Performing Rights Society. This is all to do with royalties. I know that most of you give shows in schools or in your own homes, or even in the garage, and collect some money at the end for charity, this does not count as a public performance, so don't get worried.

SARAH-JANE SELWOOD from HELENSBURGH and EMILY BAKKER from EDINBURGH writes:- "We have eight puppets altogether, and we enjoy writing and performing puppet shows for our families.

We think that your club is very good, it gives a lot of ideas for our show.

We have a puppet club. We call ourselves the 'Cat's Chorus'. At first we only did recorder concerts, but now that we have more puppets, we mainly do puppet shows.

Our first show was called 'Tinsel and Metal', our variation on 'Hansel and Gretel', we have entered it for the play competition."

GAVIN O'BRIEN from PURLEY, READING has sent in a design for a spider puppet (page 12). A sinister looking creature with a lot of possibilities for terrifying your audiences! *Thank yon, Gavin.*

JAMES RADBOURNE, from PORTLAND, DORSET writes:- "I am writing to tell you how successful I have been with Pelham Puppets. I did a show at our school fête, with a teacher (Mrs Thorne), my sister, and two other boys. We gave two shows in the afternoon, and raised £8.10.

Our headmaster told us to do a show for the school, so we did. One in the girls' assembly, and one in the boys the following week. Then, the next day we went to the junior school, and did it for them.

The T.D. teacher at my school liked the show so much, he got a reporter to come and interview me and the teacher at my house, and take some pictures. It will be in our local paper."

MIKE MERCHANT, MANASSAS, Va. U.S.A., writes:- "I have been very busy this past year working with the Public Library (volunteer job), repairing films, cleaning projectors, showing movies, and setting up the childrens' programme. I have just finished a few touch-up jobs on my theatre, and have gotten my ad. back in the paper.

I have already had calls from two Day-Care centres for children, and from the Parks and Recreation of Manassas for shows.

So the puppets are out of the storage room, out of their boxes, and they look ready to dance and sing again. I can't believe it, after all I've put them through."

JOANNE LOWE, of CONNEL, ARGYLL, writes:- "When I got my first puppet for Christmas, I'm sorry to say that I felt embarrassed, because I am fourteen, and felt I was too old, and because I thought that no one else had puppets.

But, since I joined your club, I've realised that there are loads of people who have puppets; and some of these people live near me too. If it wasn't for your club, I'm sure there would be only half of the population of puppeteers.

The Pelpup News has made me more enthusiastic about puppets and puppeteering, and as I enjoy acting and drama, I am glad to find a new way (for me) to express it.

Carry on with the good work—I'll always support you!"

(*Thank you for the pat on the back, Joanne, a letter like yours makes us, in the office of the Pelpup News, feel very good indeed.*)

EMMA LOCKWOOD from OXTED in SURREY, writes:- "I thought you would like to hear about the marvellous puppet show we saw while on holiday in Salzburg.

It was performed by the Salzburg Marionettes. They did the opera 'Die Fledermaus' (The Bat) by Johann Strauss. It was performed in a tiny theatre, and on entering, there was a display of the puppets.

The play was very well done, and if I had not seen the strings of the puppets, I would have thought that they were real people. They were about the height of an average 10 year old child. The clothes were lovely, and were hand-sewn. The stage was a miniature revolving one, and they made good use of it.

Altogether, it was an excellent show."

SAMANTHA TINSLEY from SANDBACH, CHESHIRE, writes:- "I am writing to say how much I enjoy being in your club, and working with Pelham Puppets. I have nine of them and your collapsible stage, which my brother has fitted with 'dimmer lights'.

I have done two shows so far. One was for my form at school, working with four of my friends. It was a great success, and everybody enjoyed it, even the boys. Also I have done another with my brother for the little children where I live.

It was a talent contest, like 'Opportunity Knocks'. Giant was Hughie Green, so to speak, with all of my other puppets doing their own acts. At the end I made the Giant ask all the children who they thought was best, and choose one child to present the winner with a prize.

I am now working on another show for Christmas, called, appropriately, 'A Christmas Spectacular'. The first part is to be my version of 'Mr. and Mrs.', but called 'Friends and Neighbours' instead. I have tried to make up some funny questions for it, which the small children will enjoy.

In the second part, I will be doing some Christmas favourites using a children's record which fits the voices of the different puppets, e.g. the witch, giant and skeleton singing 'Jingle Bones', (nearly the same as 'Jingle Bells').

In the third part, I am doing 'James Bone 006½', using the Skeleton. I have made up the story with the help of my Mum, and have made some spectacular scenes. One of them is using a background made by my brother, which is a bedroom wall, with a cut out window. I then drew a scene to put behind it. We then fixed a 'Lego' motor to make it spin round, as the girl goes into another world of fantasy and fear.

As this is happening, red and green lights flash on and off, and powder is sprinkled at the front of the whole scene to give it a musty terrifying haze. Also I have a sound effect record to go with it. It's really effective.

Another scene is in the witches kitchen, which is your kitchen scene. Behind the fire, I have put a torch to make it look alight in the dimness of the room.

With the aid of another sound effects record it is proving to be an enjoyable show . . . I HOPE!"

DAVID MATTHEWS from UPMINSTER writes:— "I have only been a member of your club since Christmas 1980, and have enjoyed reading through the magazines.

I have only one string puppet, which is the Dutch Boy, but my sister now has the Dutch Girl. I have seven glove puppets, two of which are Pelham Puppets. I have two books on puppets— 'The Know How Book of Puppets', by Usborne, which shows how to make and work puppets, and I also have the 'Twelve Plays for Pelham Puppets' book.

In an old Blue Peter book it shows how to make a witch or a wizard out of a plastic lemon and a dishmop, with a cloak and hat."

(*This might be a useful idea for making extra characters for your plays. I presume that you cut the end off the plastic lemon, and push the handle of the mop through that hole and the hole where the cap screwed on, (you might have to enlarge this a bit), and glue the lemon to the 'hair' of the mop. That will give you a character with a long face which, of course you will have to paint.*

Alternatively, you could make two holes through the sides of the plastic lemon, so that the knob at the end of the lemon could be the nose of your character.

A hat, some clothes fastened at its neck, and you have a very simple type of rod puppet. You would have to work this from below, so it would be of more use in conjunction with glove puppets.)

PETER BANKS of KIRRIEMUIR, ANGUS, writes:- "I am writing to tell you all about the puppet shows we have done. Two friends and I started performing plays about two years ago, but it was in March that we were asked to do our first public performance.

Our play, 'Magic Feather', went very well and got a superb write-up in our local paper. Other plays we have done are 'Hansel and Gretel', 'The Magic Box', 'Rapunzel' and some of the plays published in your wonderful magazine.

I bought my first puppet two years ago on holiday. It was the Wicked Witch. My collection is now up to eight, including the Dutch Boy, Policeman, and King."

ANDREA CONNELL from SALE, CHESHIRE writes:- "Over the summer holidays I built a wooden theatre for my puppets. I would like to say how helpful the winter edition of 1980 was to me.

My sisters and I are intending to do a performance on Christmas Eve in aid of 'Shelter' (the organization for the homeless). I hope that this will have a special effect, as the audience will be sitting in a warm and comfortable room, with lots of food and presents around them, and I am hoping that they will have pity on the people who only have a tiny attic to live in. These people will not have a very enjoyable Christmas, sitting in the dark and damp, and maybe sharing three to a bed.

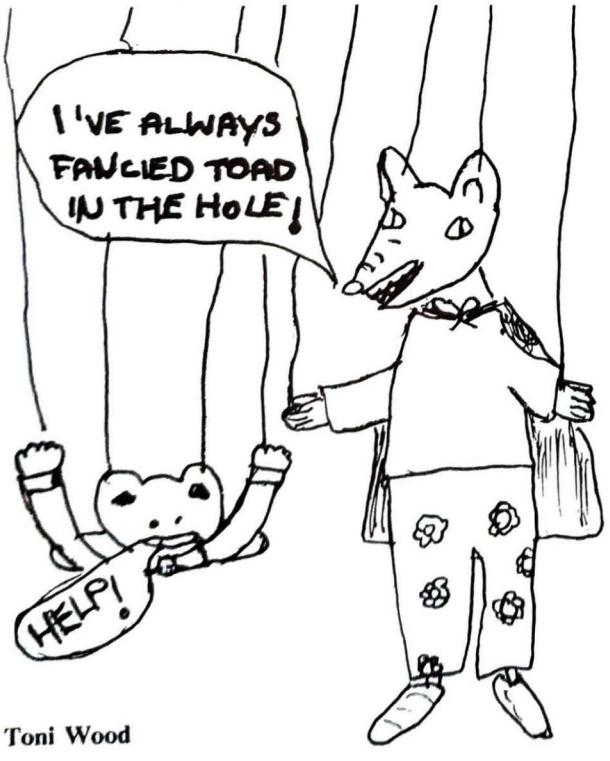
At the moment, I am the only member of my family in the Pelpup Club, but my two sisters, Nicola and Karin, would also like to be members. However, we think that it would be pointless having three identical magazines sent to the house twice a year. If we only had one magazine sent to us all, each time a new magazine came out, would we still have to pay the total subscription?"

PLEASE NOTE IF YOUR BROTHERS OR SISTERS WISH TO BECOME MEMBERS OF THE CLUB, AND TO SHARE YOUR MAGAZINE, THEY MAY JOIN AT NO EXTRA CHARGE OTHER THAN THAT OF THE COST OF POSTING THEIR BADGES AND MEMBERSHIP CARDS. SO, PLEASE SEND A STAMPED ADDRESSED ENVELOPE WITH THE APPLICATION.

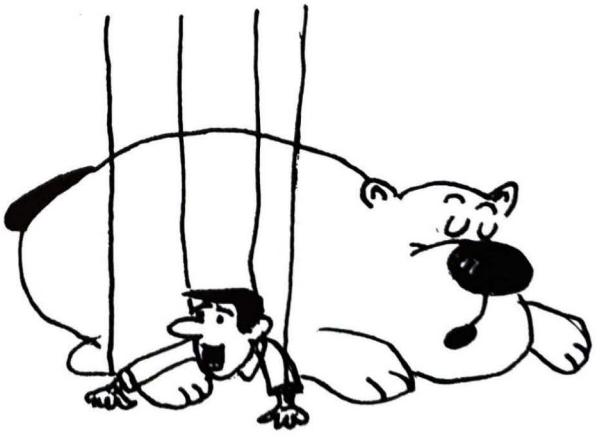
JACQUELINE BALL from HARLAXTON writes-: "I am writing to tell you about how I passed a guide badge, with the help of my three puppets. I passed my entertainers badge. The puppet play I did was St. George and the Dragon.

The puppets that I have got are Bimbo, the Clown, Neddy the Horse, and Eliot the Dragon. For the maiden I used a rag doll. Bimbo was St. George and Neddy was his horse. The two proud puppets go to fight the Dragon. Of course, the whole day ended happily. St. George married the princess, (Rag Doll) and Eliot became his pet. The play was a success, and with playing my violin and reading a poem, I passed the badge."

KATHLEEN ROBERTSON from GUISBOROUGH, CLEVELAND sent in the following tip:- "I have found a realistic way to do a 'rising sun' effect. You have the lights off, then start raising a torch, (with your hand over it to make it shine red.) behind the backdrop. Slowly raise the torch, and slowly take your hand away from the lens. Then, suddenly, switch the lights on. Dawn has broken and the puppets can get up and start doing things."



Toni Wood



I know the old saying "Let sleeping dogs lie", but this is ridiculous!
John Pritchard

Keep lying, Pinocchio, my wings are aching!!!

Richard Tunley

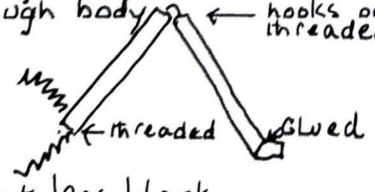
Where on EARTH could my mouse puppet be?
Michele Willmott

DESIGN FOR A SPIDER by GAVIN O'BRIEN.

BODY

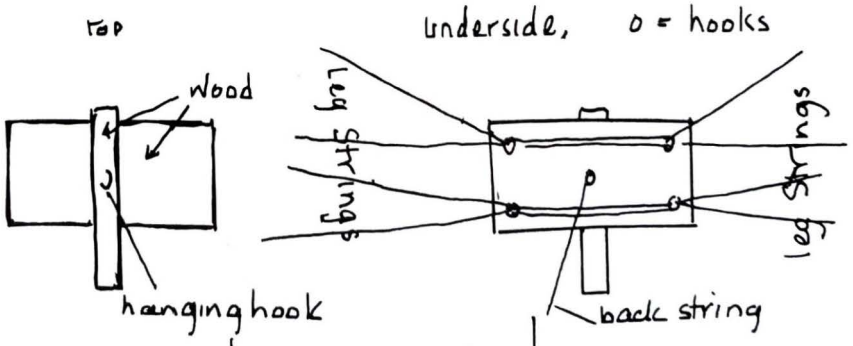
Cut 2 circles of black fur. Sew them together and stuff. Glue on eyes.

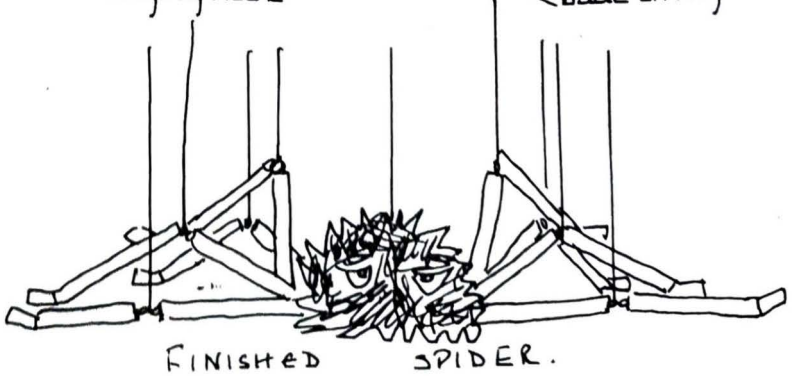
Legs are made of thin cane or dowell. Knee joined by hooks or with threads. Foot cut at angle & glued on bottom of leg. Legs threaded through body.



Paint legs black

FRAME





FINISHED SPIDER.

Competitions for this Issue of the Pelpup News

1. Play-writing 3 prizes
2. Photographic (photographs of your puppets) 3 prizes
3. Cartoons with a puppet theme. 3 prizes

Competitions 1, 2 and 3 are continuous, so that if your entry arrives too late for the competition in this issue of the Pelpup News, it will automatically be entered for the competition in the following magazine.

Competitions 4, 5 and 6 will close on 25th June 1982.

The winners of competition 4 will be judged on merit, the winners of 5 and 6 will be the first correct entry from a boy, and the first correct entry from a girl (for each competition), drawn from the entries on the closing day.

There will be two prizes each for these three competitions.

PLEASE SEND ENTRIES FOR EACH COMPETITION ON SEPARATE PIECES OF PAPER AND WITH YOUR NAME AND ADDRESS ON EACH ENTRY.

All entries must be your own original work.

Competition 4

This is for your own ideas for 'Good News—Bad News', e.g.:-

Good News .....'I bought a marvellous umbrella shop, last July.'

Bad News .....'It hasn't rained since!'

Competition 5

There was once an ancient mathematician who said that he could prove that he could arrive at an answer of twenty by taking one from nineteen. Can you?

Competition 6

Literary Anagrams. Seven well-known books and their authors for you to sort out.

1. ~~AACDDEEIILLNNNORW by ACEILLLORRSW~~ Alice in Wonderland Lewis Carroll
2. ~~DEEHHIIILLNNOSTTWWW~~ by AAEEGHHKMNNRT THE WIND IN THE WILLOWS
3. EIJOORSSSSTTU by ADDGIIKLNPRRUY
4. ACEEEHHHNOOOOPRRSTTU by AAEILMN ROBERT LOUIS STEVENSON
5. ~~AADEEILNRRSSTU by BEEEILNNOOORRSSSTTUV~~ TREASURE ISLAND
6. ~~AACEEEGINOPRSTTTX by ACCDEEHIKLNRSS~~ CHARLES DICKENS Great expectations
7. ~~AABEEEEEFHILOPRRTTTT by ABEEIOPRRTTTX~~ BEATRIX POTTER

Send your answers to each competition that you enter on separate pieces of paper or cards and *PUT YOUR NAME AND ADDRESS ON EACH ONE.*

The following list of members would like penfriends:

ROBIN BLASBERG, 6328 Windermere Cir., Rockville, Maryland 20852. U.S.A., a boy or girl aged 11-14. Her hobbies are puppetry, art, music, and writing.

GINA CROCKETT, 310 Holburn St., Aberdeen, AB1 6DX, Scotland, a girl from Britain aged 10-12. Hobbies ballet, bird watching, and playing the violin.

WAYNE EAGLES., 88 Underwood Drive, Whitby, Ellesmere Port, South Wirral, L6S 9BL., a girl or boy from anywhere in the world aged 13-16. Hobbies puppetry, magic, pop music, tap dancing, amateur dramatics, reading and writing letters.

CATHY A. CZARNECKI, 293 Churchill Rd., Fairfield, Connecticut, U.S.A., would like a penfriend who speaks English. Hobbies singing, art, acting, animals and pets.

ELAIN GEDDES, 41 James Crescent, Irvine, Scotland KA12 0UL., a boy or girl aged 12-14 from any part of the world speaking English, apart from Scotland. Hobbies Water Ski-ing, dancing and reading.

GISELE JOHNSON, 9 Fontain Rd., Streatham, London, S.W.16., would like a girl aged 11-12 living in the Streatham area to help with her puppet shows.

AMANDA HURSEY, 32 Dene House, 243 Chase Rd., Southgate, London N14., a penfriend aged 11-13. Hobbies puppetry, writing, and sports. Her favourite Pop Groups are Adam and the Ants, Specials, Bad Manners and Madness.

HELENA JONES, 21 Cliff Crescent, Ellerdine, Telford, TF6 6QS., a boy penfriend aged 13-15. Hobbies sports, Horse riding, puppetry and animals.

MATHEW LEE, 22 Willowdene Court, Warley, Brentwood, Essex, a boy or girl from anywhere speaking English. Hobbies horses, animals, puppetry and swimming. He would also like Pelpups in the Brentwood area to contact him, to help out with his puppet shows.

CHRISTINA LILLY, 3 Alders End Lane, Harpenden, Herts., AL5 2HL., a boy or girl from Australia or England aged 13-14. Hobbies ice skating, swimming, drawing, stamp collecting, puppetry and pop music.

KATE NORBURY, "Arundel", St. John's Rd., Kennel Ride, Ascot, would like a boy or girl aged 13-15 who is interested in art.

TRISTAN PINEIRO, Calle Fria No. 69, 1°, Ferrerias, Menorca, Baleares, Spain, a penfriend from anywhere who speaks English or Spanish. Hobbies puppetry, drawing, animals and cycling.

RACHEL SPEED, 368 Bristol Rd., Bridgwater, Somerset, TA6 4BU., a girl aged 12-14 in England, Hobbies puppetry, playing the piano, dancing, roller skating and tennis.

RACHEL VERITY, 35 Ardsley Rd., Worsbough Dale, Barnsley, South Yorkshire, S70 4RH., a penfriend who speaks English. Hobbies reading, swimming, dogs and puppetry.

AMANDA WARD, 2 Victoria St., Thurmaston, Leicester, LE4 8GG,. a boy aged 11 years in Great Britain. Hobbies judo, swimming, guides, reading and collecting foreign coins.

It would be nice to be able to tell you that puppet theatre is booming in Wales but this year has been quite a hard one for our company.

After fifteen years of touring and the establishment of many new Welsh theatres, we are now feeling the effects of recession here like everyone else. It is difficult for children in school parties to come to the theatres. Cut-backs in education mean fewer bus rides, and fewer touring dates for us and our audience.

Meanwhile, our own dream-castle—a five-storey building in Cardiff, which we had hoped to turn into a children's theatre and puppet centre—remains at present more like a nightmare. It has an out-dated central-heating system too expensive to run, dry rot breaking out in many of the rooms, and lately thieves came and stripped all the lead-sheeting off our roof which meant more floods and mopping up and make-do and mend.

Never mind. The real work still goes on. We have made two new shows this year. The one we have just been touring was a child's eye view of what it was like growing up in the Edwardian Age. We sang songs and told stories that children liked then and talked about all the new inventions, like aeroplanes and teddy bears, and holidays by the sea complete with a Pierrot Show on the pier. The company has been playing in Wales and England, travelling from Liverpool to the Isle of Wight, Aberystwyth to Farnham.

Now we are rehearsing our Christmas Show for the Sherman University Theatre in Cardiff. It could not be more different as it is a space age spectacular called '*Tilly and the Amazing Intergalactic Zoo*'. For months now all sorts of funny creatures, with four eyes, and three humps, have been grinning from odd corners. A twenty foot high computer with rolling eyes has grown up in the rehearsal room on the first floor, and a rubbish dump has sprouted on the ground floor hall ready to be turned into a percussion orchestra for one of the dance routines.

We have been doing these Christmas shows in Cardiff for the last 8 years and it is a great opportunity to use the big stage at the Sherman Theatre and fly all the scenery, and this year use electric pianos and synthesisers, and have some fun with robots on exhibition even in the foyer.

The only trouble with working on a big stage is how to play all the characters when there are only ten of us. We manage by wearing lots of different masks and costumes and using dolls (life-size) and lots of puppets. We also have to write the story very carefully so no-one meets him or herself coming on in the same scene. And it means working very hard at singing and dancing. Every day we have 'warm-up' sessions and you can hear voices seriously singing "Bread & Butter, Bread & Butter" or see figures dancing away muttering under their breath "Step—ball change—together turn and one, two, three and four". Somehow it all makes a new production eventually, but we are never sure how it will turn out. The funniest sessions are with the puppets as no-one seems to have worked out a good language for puppet dance routines so it is usually directions like "Wiggle to the left, flip flop, wiggle to the right, etc.". Well, how do you teach a puppet monster with six legs to dance?

We hope one day, if you should come to Cardiff, that we shall be able to welcome you to our crazy palace where we make and rehearse all our shows. Or perhaps we shall be touring a theatre near your home. If so, come and introduce yourself and we will take you backstage and show you our puppets.

I well remember the days when I was a Pelpup too and used to write plays for the playwriting competition and rehearse with my Pelham puppet poodle a tap dance on a biscuit tin. Now, what started as a schoolgirl's hobby has turned into a full-time profession. Perhaps some of you are already thinking about future Puppet Theatres yet to be born. If so, we should like to wish you Good Luck from Caricature. May all your puppet theatres flourish.

3.11.81

JANE PHILLIPS, Caricature Theatre, Station Terrace, Cardiff CF1 4EW.

CARICATURE THEATRE

Tilly and the amazing Intergalactic Zoo

1st – 19th. Dec. 1981
28th. Dec. 1981 – 9th. Jan. 1982

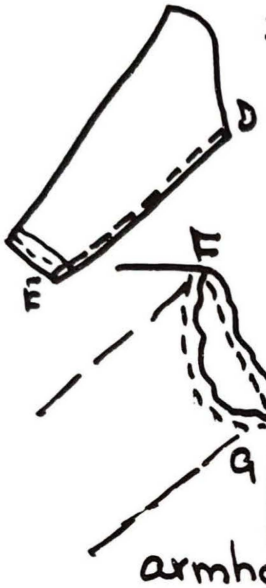
At the SHERMAN THEATRE, University College, Cardiff. Senghennydd Rd.

Details of performance times and prices from the Sherman Theatre Box Office.
Tel: Cardiff (0222) 30451

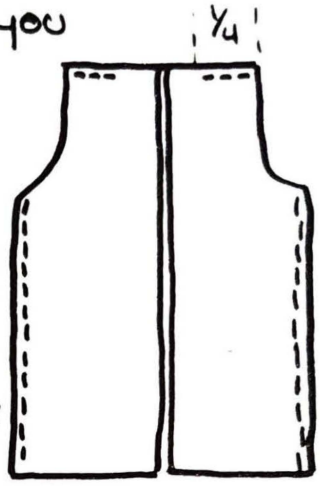
MISS STITCHAM
9 THREAD NEEDLE
STREET
WAREHAM.

Explains how to make a dress for FATHER CHRISTMAS

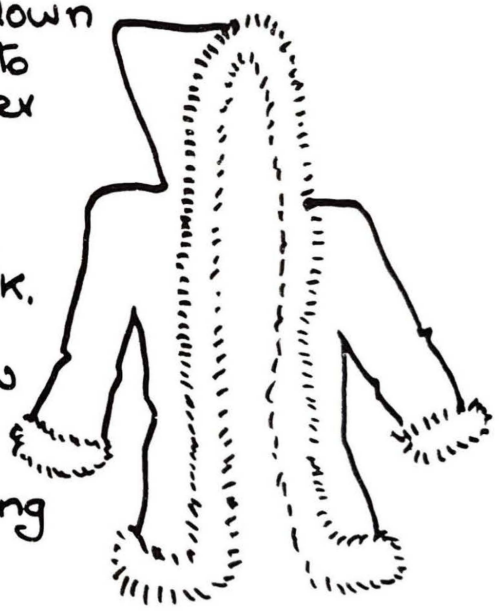
If you have a Gepetto you are half way there. Find some nice red flannel material.



Cut patterns as shown on next page. Lay two front pieces on back piece, sew down side seams & about ¼ way in from either top corner Fold sleeve & sew down seam DE, Insert into armhole & sew round shoulder seams FG.

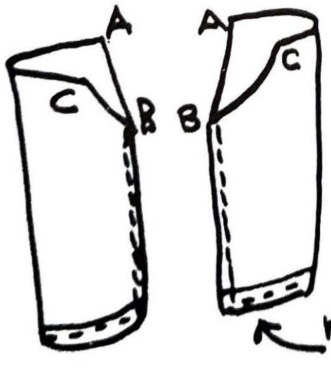


Cut the two hood patterns. Sew along top & back seams HJK. Attach to coat.

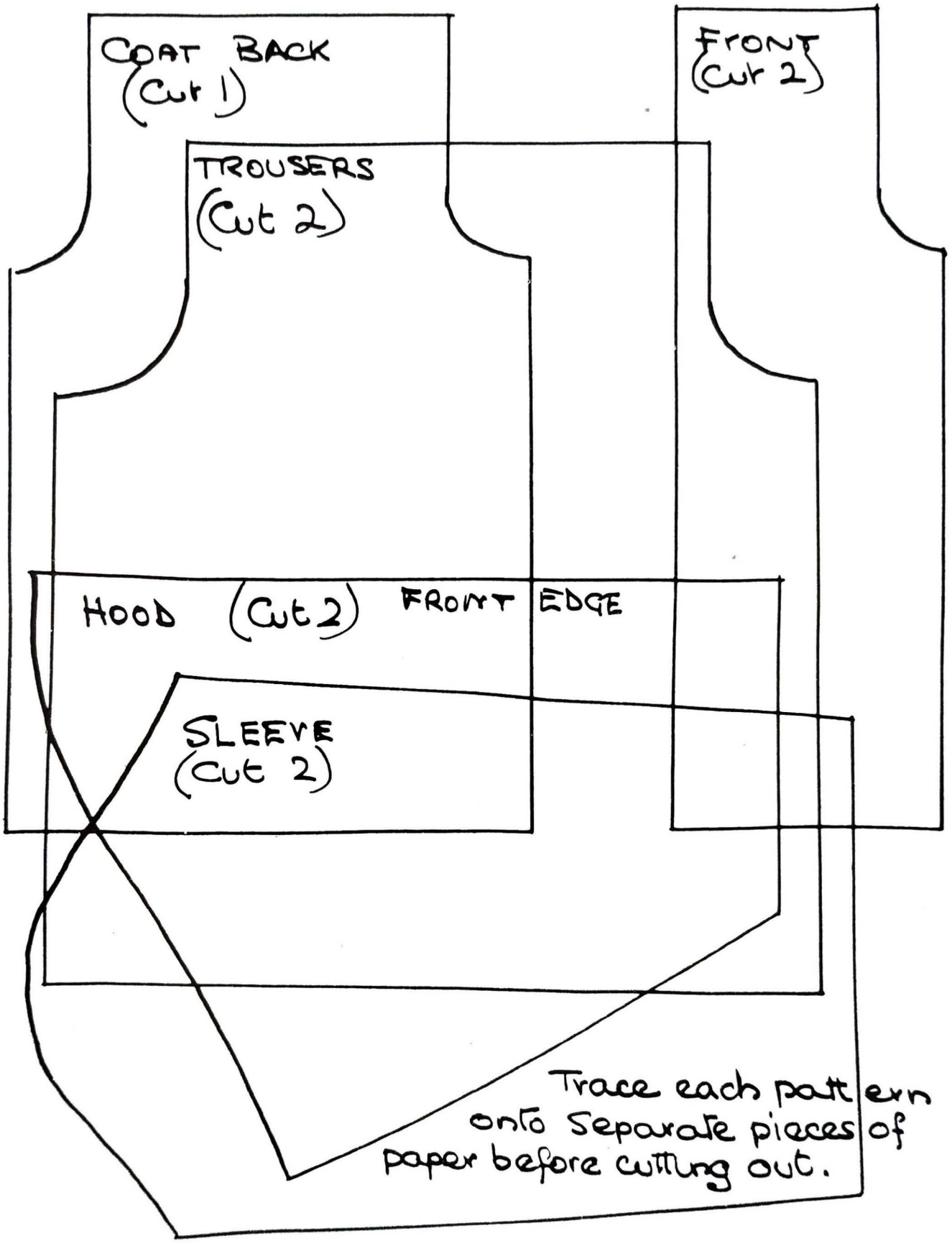


Now cut some long narrow strips of white fur fabric or if you cannot get this use white knit to make a white edging to coat, hood & sleeves.

TROUSERS. Fold each leg & sew down side seams. Place together — A to A, B to B. & C to C. & sew round seam & Turn right way round. Make tube I forgot to mention you must hem bottom of legs.



PATTERNS FOR FATHER CHRISTMAS



Trace each pattern onto separate pieces of paper before cutting out.

The Trick of Boxes

Next time you get your puppet out of his box and have unwound his strings, do walk him back to that box, which, after all is his home, and make him have a good look at it. You have a good look at it too.

That box was designed and made especially for the puppet who has come out of it, and it is not everyone who has custom-made accommodation.

Most of our boxes are made by Field, Sons & Co., Ltd., whose factory is about twenty miles from Marlborough, and we were amazed when they told us of the complicated processes involved between the time that the trees are felled in Scandinavia, to the time that the boxes are delivered to us, ready to be packed with puppets.

After the gangs of lumberjacks have cut down the trees with chainsaws and axes, the tree-trunks are floated down the rivers to the pulping mills. Here the logs are chipped and mixed with purifying chemicals, various dyes and liquids until a vast heap of 'mash' is acquired. This mash is squeezed through sets of rollers into a long continuous strip of the desired thickness. The rolling machine also cuts the strip into lengths, which are rolled into giant reels, often weighing many tonnes. I expect you have seen these on lorries sometimes.

Meanwhile, back at the box factory, trial boxes, or cartons as they are called in the industry, have been made for size, style and puppet fit, and the artwork for the carton design produced and approved.

When all this has been thoroughly checked, the great reels of card are cut into sheets, very accurately, and, of course, by a machine. Next these sheets are printed with the chosen design. The machine makes the design by printing millions of minute dots in different colours. To change the depth of shade of a particular colour, the number of dots in that colour are varied. More dots for a dark shade . . . less for a pale shade.

The printed sheets are sent to the cutting and creasing department, where the cartons are 'punched' out, and the creases made, where the angles of the boxes will be when they are made up and awaiting their puppet. At the same time all the waste is cut away.

The final process is that of putting the window in the carton. The special machine that does this has to be super-accurate, otherwise there would be glue everywhere it was not wanted.

The cartons, still flat, are packed into special cases, to protect them, and delivered to us at Pelham Puppets, we make the boxes up and . . . you know the rest.

As you can see, there is rather more to your puppet's box than at first might be imagined, so take care of it, and do use it.

Doesn't That Sound Familiar?

by LEAH GAFFEN, 2835 Ft. Scott Dr., Arlington, Ua 22202 U.S.A.

Cast

QUEEN	WITCH
PRINCE	GIANT
CAT	MOUSE
WIZARD	DRAGON
	PRINCESS

SCENE ONE *Throne Room*

(QUEEN *on throne, tapestry bell-pull hanging from ceiling*)

QUEEN: Edwin! Edwin, come here! Oh, I don't know what this kingdom is coming to; Bollover declaring war on us and Edwin of age to marry. Edwin! (PRINCE *enters*) There you are. We have some serious matters to discuss, my boy.

PRINCE: What are they, Mom?

QUEEN: You are, as you may have suspected, of age to marry. (PRINCE *jumps in surprise*). I am afraid I have been putting it off too long. It would help if you were to marry Princess Gertrude of Bollover. That would help keep the peace between our nations.

PRINCE: Aw, Mom, she's really weird! When I took her out to a restaurant, I had to carry her home, she had eaten so much!

QUEEN: Oh dear. Well, we had better consult the Royal Wizard. I'm sure he will find a satisfactory princess.

(*pulls bell-pull,* WIZARD *appears with crystal ball and book*)

WIZARD: You wanted me, madame? (*bows*)

QUEEN: Yes, I want you to find a suitable princess for Edwin to marry. Oh, and by the way, it would help if she was rich.

WIZARD: (*peering in crystal ball*) I behold a beautiful princess asleep in an enchanted garden. She has lain there for 100 years, waiting for a brave prince to release her from the spell.

PRINCE: (*aside*) Doesn't that sound familiar?

WIZARD: The picture is fading. Now I see many ordeals in store for her rescuer. The path to be taken is not easy. One must follow a special road—one of purple bricks.

PRINCE: (*aside*) A purple brick road?

WIZARD: Now the crystal ball shows only a faint mist. That is all it will reveal.

PRINCE: Is this princess really worth it? I mean, I don't want to get there and find a pigeontoed girl with red hair.

WIZARD: Oh, yes, she's worth it. I've half a mind to rescue her myself. Oh, now the crystal is trying to tell me something. You must bring with you a companion . . . a cat. Have you a cat?

QUEEN: You must mean Grumbleweed, the Royal Cat.

WIZARD: Yes, you must take her with you, and also this book, "The Prince's Guide to Conquering Witches, Dragons, and other Fairy Tale Antagonists". You may find it useful.

QUEEN: Thank you for your invaluable service.

WIZARD: But of course. (*bows, disappears in smoke*)

QUEEN: My son, you will leave tomorrow.

PRINCE: (*Groaning*) But with GRUMBLEWEED?

QUEEN: With Grumbleweed.

CURTAIN

SCENE TWO *The Woods*

(CAT & PRINCE *are resting under tree with book by a purple brick road.* PRINCE *has book*)

CAT: I'm tired.* I'm hungry. Why do I have to go on this dumb journey, anyway? I never asked to. What I wouldn't give for a nice, soft cushion!

PRINCE: Shut up, Grumbleweed. I didn't WANT to ask you to come. I was forced to. Anyway, I'm sick of listening to your grumbling. Say, who's that lady coming this way? (*enter* WITCH)

WITCH: Did I hear someone say they were hungry and tired? I'm Mother Broomstick, and my cottage is close by. Why don't you visit me? I love having company for dinner.

PRINCE: Well, my mom always told me not to accept food from strangers, but—well, I am running low on supplies.

WITCH: Follow me. What a pretty pussy! Did I hear you talk?

CAT: No, you heard me moo like a cow. My feet are sore. I hope this cottage is nearby. If I die of exhaustion, don't say I didn't warn you. (*all exit*)

CURTAIN

SCENE THREE *Witches Cave*

(PRINCE & CAT *in cage.* WITCH *at stove or stirring cauldron*)

WITCH: As soon as I get you two fattened up a bit, I'll invite all the members of the Needy Witches Aid Society to have a grand feast.

CAT: (*to* PRINCE) See what you got us into? I knew I never should have come along. This cage doesn't even have a litterbox. This cave smells like frog legs. My legs hurt. I want my catfood. This place is full of mice. What I wouldn't give for a nice, juicy mouse! The weather outside is perfect for travelling. It will probably be raining by the time we get out of here. IF we get out of here. That witch plans to keep us here forever. I want. . . .

WITCH: Shut up, you—you—you CAT!!! I see why you are called Grumbleweed. You sure live up to your name! (*to* PRINCE) Is she always like this?

PRINCE: Most of the time.

CAT: We probably lost the purple brick road. I think I'll sue that Wizard for forcing me to go on this trip. I wonder if I'm getting paid? The Queen is so miserly. She probably won't even give me a flea collar. I wish. . . .

WITCH: I'm sick of your complaining. I don't care if you're skinny or not. I'm going to have you for dinner tonight. But first I must get some tiger eyelashes to season the soup with. (*exits*)

CAT: Hurry! Consult the book the wizard gave you; "The Prince's Guide to Conquering Witches, Etc." before the old hag gets back!

PRINCE: (*reading*) "When threatened with death in a soup pot by an old witch, push her in the stove before she has a chance to do the same to you" Somehow, this sounds vaguely familiar.

WITCH: (*entering*) Come on, Puss, I'll put an end to your suffering.

(*Picks up* CAT, *carries her to stove,* CAT *pushes her in. Note—if this is impossible, use cauldron instead*)

CAT: Huh! That takes care of her! Trying to cook ME! Well, aren't you even going to thank me? I suppose I'm beneath your dignity. No one ever gives me sympathy. Probably if I saved two drowning men, I would get scolded for getting wet! I really think. . . .

PRINCE: Won't you let a fellow get a word in edgewise? I know you're a fine, noble cat. Will you let me out of this cage?

CAT: IT's unlocked, dummy.

PRINCE: Oh, that's right, (*gets out*) Well, let's hit that road.

CAT: I've never hit roads before, and I don't intend to start now.

PRINCE: Come on! (*exit*)

CURTAIN

SCENE FOUR *Giant's Castle*

(CAT & PRINCE *enter, looking around*)

PRINCE: Gee, this is a big house! I don't suppose anyone minds our having walked right in, do you?

CAT: Well, I'm not anybody, but I would call the police. Who knows who may walk in? It isn't very polite to walk into a stranger's house. If anyone takes us to jail, don't say I didn't warn you. and anyway. . . (*heavy footsteps*)

GIANT: Fee, Fi, Fo, Fum, I smell the blood of an Englishman!
Be he alive, or be he dead, I'll grind his bones to make my bread!

PRINCE: (*aside*) Where have I heard this before?

(GIANT *enters,* PRINCE *leafs through book*)

GIANT: Hmmmmm, two tasty morsels! Right when I'm short of food, too! How handy! Maybe I better turn myself into a dragon. Then I can roast them with my breath. Nothing I like better than roasted royalty!

PRINCE: (*reading*) "When dealing with giants, flattery is the best approach" (*to* GIANT) You mean you can turn yourself into a dragon?

GIANT: I can turn myself into ANYTHING! Watch me. (*puff of smoke.* GIANT *becomes* DRAGON) See?

PRINCE: (*reading*) "Induce giant to become something small and vulnerable".

CAT: I don't find that at all unusual. It must be easy for a big animal, like yourself, to become another big animal, like a dragon. But how could a big animal turn into a small animal? Betcha you couldn't change yourself into a mouse.

GIANT: Oh, yeah? Watch me!

(*puff of smoke,* DRAGON *becomes* MOUSE)

CAT: A delicious meal at last. (*chases* MOUSE *off; squeaks and chews heard; enter* CAT) Delicious. (*burps*)

PRINCE: (*aside*) I wonder if the fellow who wrote "Puss in Boots" had a copyright? (*to* CAT) I can never thank you enough!

CAT: Huh! That's easy for you to say! I risk my life for you twice, and all you can say is 'I can never thank you enough'! I can imagine where you'd be without me. No wonder that wizard made me come. Of course, he didn't think of the dangers *I* would encounter. No sir! I. . . .

PRINCE: Grumbleweed, I wish you'd shut up! I want to free the princess from her spell before some other guy snatches her up.

CAT: (*exiting*) Do this, do that! I suppose you know where you would be without me? Some people have no grateful spirit in them at all. . . .

CURTAIN

SCENE FIVE *The Enchanted Garden*

(PRINCESS *sleeping on couch surrounded by flowers. End of purple brick road*)

PRINCE: Well, here we are.

CAT: You mean we came all this way just for her?!!!

PRINCE: She isn't bad looking!

CAT: Well, let's get on with it. Wake her up.

(PRINCE *shakes* PRINCESS)

PRINCE: It isn't working. Maybe I better look it up in the book.

CAT: Of course it isn't working, you idiot! You're supposed to kiss her!

PRINCE: In front of you?

CAT: Hurry up!

PRINCE: Here goes. I'm nervous. I've never kissed a girl before. I hope it doesn't hurt.

(*Kisses her*, PRINCESS *slowly wakes up*)

PRINCESS: Have you broken the spell?

PRINCE: Yes, my princess. What is your name?

PRINCESS: Princess Ruby. And yours?

PRINCE: Prince Edwin.

CAT: Come on, I don't want to hang around here all day. I want to get home. Hurry up and propose.

PRINCE: Will you marry me?

PRINCESS: Gladly.

CAT: Well, it's about time this nonsense was finished. I want my dinner. You humans never give a thought to the miseries of animals. Besides, this is National Cat week. I want. . . .

CURTAIN

*A whiny, New York accent is very effective for Grumbleweed.

The Donkey Queen

by AYSHA QURAISHI

Cast

TEACHER (CLOWN)
TOWN CRIER (TYROLEAN BOY)
WITCH
QUEEN
KING

SCENE ONE *Courtroom of a Palace*

(*Enter* WITCH *from behind the thrones*)

WITCH: Bah . . Bah . . Bah . . I hate that Queen. I should have married the King, and been his Queen. But, when I tried to turn myself into a beautiful princess, I changed myself into a frog! That's the problem with me, all my spells go wrong, just because I didn't graduate from Magic School. I've put lots of nasty spells on that stupid Queen, but they have never worked. Oh Bah . . Bah . . Bah . . . (*looks towards the audience*) He . . . Heee . . . Heee . . . but this time I shall use a REALLY STRONG spell. In fact I'll turn the Queen into a donkey . . . so there! See if I don't. Oh . . I hear someone coming. I'd better hide. (*Hides behind the thrones, so that only the audience can see her*)

(*enter* KING *and* QUEEN) (*The* QUEEN *continually babbles away, so that one cannot understand what she is saying*)

QUEEN: (*clearly*) and furthermore . . . (*goes on babbling*)

KING: (*groans wearily*) Yes dear.

WITCH: (*raises her hands*) ALCEZAROO BOODLEY BONKEY . . . Turn the Queen into a DONKEY (*points hand towards the* QUEEN)

(*bright red light fills the stage and a deep voice says 'KAZAM' red light fades*)

WITCH: What's this, my spell hasn't worked. The Queen still looks like a human.

KING: (*Trembling*) What was that?

QUEEN: (*brays like a donkey*) Dhee kew, Dhee kew, Dhee kew.

KING: Oh no! The Queen has lost her wits, or her memory perhaps. Speak to me dearie.

QUEEN: Dhee kew, Dhee kew, Dhee kew.

WITCH: (*aside*) Bah, Bah, Bah, I'm a failure. My spell could only give the Queen a donkey's brain, but it didn't change her body. Nothing ever works for me. I should have listened to mother, and married a nice evil werewolf. Bah!

(WITCH *stamps off angrily*)

CURTAIN

SCENE TWO *The Town Square*

(*Enter* TOWN CRIER)

TOWN CRIER: Hear ye! Hear ye! The Queen has lost her senses. She has forgotten all her learning, and thinks she is a donkey. She has even forgotten the alphabet. Any man who can make her well again, will be given ten gold pieces. Hear ye! Hear ye! (*Repeats these words. While he is repeating the speech the* CLOWN *enters, and listens carefully. Exit* TOWN CRIER)

CLOWN: Here is a chance for someone. I'm no doctor, but if I use my wits, I might fool them. The gold will come in very handy. Off to the palace then. (*Exit* CLOWN, *skipping*)

CURTAIN

SCENE THREE *Courtroom of the palace*

(*Enter* KING, QUEEN *and* CLOWN)

KING: Are you sure you can teach the Queen the alphabet, Doctor?

CLOWN: Indeed your Majesty, but it will take twenty years (*aside*) Twenty years is a long time. If I can keep fooling them, I'll be safe until then.

KING: Twenty years?!!!

CLOWN: Her Majesty is very ill. It won't take less than twenty years to cure her, and I will have to eat and sleep in the palace.

KING: Oh, very well, get started quickly.

CLOWN: Right. Can you get me a big alphabet book, and a bucket of oats?

QUEEN: Dhee kew, Dhee kew.

(*Exit* KING, *Re-enter* KING *with book and bucket, puts them down and exits*)

CLOWN: Come on Queen. Stop pretending, and read the book.

QUEEN: Dhee, kew, Dhee kew. (QUEEN *bends down, and tries to eat from the bucket*)

CLOWN: (*aside*) I'll put some oats between the pages of the book, then the Donkey-Queen will turn the pages to get at the oats. It will look as though she is reading. (*Puts something between the pages of the book, and puts the book on the floor. the* QUEEN *goes down on all fours, starts to turn the pages of the book with her nose*)

CURTAIN

SCENE FOUR *The same*

(*Enter* KING, QUEEN *and* CLOWN)

QUEEN: Dhee kew, Dhee kew.

KING: It is a whole week since you came Doctor, and she hasn't improved. I want to see some results.

CLOWN: Well, your Majesty, she can read a few letters now. And that is fine for a donkey. (*puts the book before the* QUEEN. *The* QUEEN *turns the pages as before*)

CLOWN: (*aside*) No oats this time.

QUEEN: (*angrily*) Dee kew, Dhee kew, Dhee kew.

CLOWN: See, your Majesty? I've taught the Donkey-Queen to read two letters of the alphabet. D and Q. (*point to D and Q on the page of the book, so that the audience can also see*)

QUEEN: Dhee kew, Dhee kew.

KING: (*jumping with rage*) You are no doctor. You are a fraud. A varlet—Knave—beast!!!! —

CLOWN *runs out with the* KING *chasing him*)

QUEEN: (*still turning the pages of the book*) Dhee kew, Dhee kew, Dhee kew. (*enter* WITCH)

WITCH: (*aside*) I hear they have got a doctor to make the Queen better! We'll see about that. (*looks at the* QUEEN, *still turning the pages*)

QUEEN: Dhee kew, Dhee kew.

WITCH: What! She's better. She can even read D and Q! I'll try to turn her into a complete donkey with an even stronger spell.

MUNJO ESHEN WAYHUN JAYEE BENERY JADDO GORROI SAHIB YAYDEE BAVERY

(*points both hands towards the* QUEEN) *Red light fills the stage*)

(*Voice off*) KAZAM! (*red light goes off. Enter* KING. WITCH *hides*)

KING: What was that?

QUEEN: Oh dear, what happened? I've been thinking that I was a donkey for days.

KING: The Queen is better! The Queen is better! (*aside*) I don't know whether I am glad or not.

WITCH: (*coming out of hiding*) BAH, BAH, BAH. My spell went wrong again. I have made the Queen quite well once more.

KING: You have made her well.

QUEEN: Yes, you have made me well.

WITCH: Yes, you stupid Queen. Yes.

(KING *and* QUEEN *embrace the* WITCH, *and loud kissing noises are heard*)

WITCH: Agh! Be.e.e.sch! Let go! Bah! This is even worse. Nothing ever works for me. They don't hate me . . . they actually like me. It's worse than a birthday present. Bah! Bah! Bah!

CURTAIN

No Toys for Christmas

by WAYNE EAGLES

Characters

KING	TOY MAKER
QUEEN	WITCH
CLEVER WILLIE	SKELETON
PINOCCHIO	WIZARD

(*I use Mickey Mouse for the* KING, *and a clown for the* TOY MAKER, *because the setting of this play is Toyland, so naturally all the characters will be toys.*)

SCENE ONE *Toyland's Throne room*

(KING *is sitting on throne.* CLEVER WILLIE *is performing his tricks*)

KING: Very good, Bobo! You must do your act at Father Christmas's summer fête.

WILLIE: Thank you, Sir.

KING: Well, that will be all. I have got to help make some toys for Father Christmas.

(WILLIE *exits.* PINOCCHIO *enters*)

PINOCCHIO: Sir, the Royal Toymaker is here to see you.

KING: Show him in, PINOCCHIO.

(*Exit* PINOCCHIO. *Enter* TOY MAKER)

TOY MAKER: Sir, I am here on an urgent matter. All my workers in the Royal Toy Factory have been turned to stone by the Wicked Witch Bad Jelly, and now we will never be able to get all the toys ready in time for Christmas.

(*Enter* QUEEN)

QUEEN: Did somebody mention the Toys?

KING: Yes dear, the Wicked Witch has turned all the Toy Maker's helpers to stone.

QUEEN: Oh dear! What are we going to tell Father Christmas? When all the children wake up on Christmas Day, they won't have any toys. What are we going to do?

KING: The only thing we can do is to make them ourselves.

TOY MAKER: Yes, there's no time to lose!

CURTAIN (*music*)

SCENE TWO *The* WITCH'S *Den*

(*Scene starts with the* SKELETON *dancing to the 'Hall of the Mountain King' by Greig. When the dance has finished, the* WITCH *flies in*)

WITCH: Ahh ha ha ha!!!! My plan has worked. All the workers in Toyland are turned to stone, and when the children wake up on Christmas Day, they'll wake up to nothing, no toys, no nothing!!! Ahh ha ha ha!!!

SKELETON: WOOW!! AHH!! OOCH!!

WITCH: What's the matter with you? Have you got toothache?

SKELETON: No. You are standing on my foot. OOH!!

(WITCH *moves slightly*)

WITCH: Bah!

(*Exit* WITCH *in a huff*)

SKELETON: Oh dear. I must go after her. Now she'll sulk, because I didn't seem excited by her wicked plans.

(SKELETON'S *legs and arms run off stage*)

SKELETON: Hey . . Come back.

(*Legs and arms return to* SKELETONS *body, and the whole of him exits*)

CURTAIN (*music*)

SCENE THREE *The* TOY MAKER'S *Workshop*

(*There are lots of toys and tools on the shelves.* The KING, QUEEN, PINOCCHIO, *and the* TOY MAKER *are rushing around to the 'Workshop Song', from 'Babes in Toyland' (This sound track is on a Pickwick two record set called '50 Playtime Favourites', available from Woolworths.) After song, they all flop in a heap.*)

QUEEN: Oh! I'm so exhausted! (*out of breath*). We'll never get finished!

KING: We must try, my dear. Or the children will be so disappointed not to get any presents.

TOY MAKER: Mmmmm . . . I've got it! Sir, ask Wiz Waz Woo the Wizard if he can help.

QUEEN: He might . . . Pinocchio, go and get the Royal Wizard.

PINOCCHIO: Yes Mam. (*exit* PINOCCHIO)

KING: We could beat that Witch yet, dear.

(*enter* WIZARD)

WIZARD: Yes Sir, I knew that you'd call me, sooner or later. The news is all round Toyland. But don't worry, I have a plan. If we can get the Witch to come here, and then, when she does, everybody must BOO as loudly as they can. Then she will be destroyed.

TOY MAKER: That is all very well, but how do we get the Witch here?

WIZARD: Like this . . . Watch me . . . (WIZARD *shouts his next speech*) I DARE YOU OLD WITCH TO COME HERE, YOU POOR EXCUSE OF A SEA-SICK SAP!!!!

(*Clap of thunder and* WITCH *flies down*)

WITCH: How dare you.

WIZARD: Now! Everyone BOO. (*the cast should all boo at this point, and encourage the audience to join in*)

WIZARD: That's not loud enough

(*All. . . . . Boo*)

WITCH: Aaagh . . . Stop! Stop!

(WITCH *starts to float away, tries to stop, falls to the ground*)

KING: The Witch is dead. Her spell is broken. Let the joyous News be spread. The Wicked old Witch at last is dead.

(*All . . . Hooray!*) (*They all dance to the song 'Toyland', which is on the record already mentioned*)

Narrator: So the Witch was dead, and the spell was broken, so now every *good* child will get their presents this Christmas.

CURTAIN

Producers Notes. The musical numbers throughout the play are not essential, but I think they set the scene, and they take the dryness away from the play, and make it more joyful and entertaining. Of course, they could be replaced by records of your own choice. The L.P. I have mentioned has more tracks suitable for puppets, and is a good investment.

Pelham Puppets Hit the Big-time

Bimbo, all seven feet of him, standing on the steps of the Palladium in London, waiting to welcome spectators to the theatre's latest hit production 'Barnum', starring Michael Crawford.

An assortment of Big Bimbo's smaller clown colleagues decorate the bar.

We have just started production of a Barnum puppet, standard size, which will be on sale at the London Palladium, and later in the new Hamley's shop in Regent Street, when they stage a Barnum Week.

For those of you who are saying, "Whoever is this Barnum—never heard of him", he was a very famous circus owner, who lived in the nineteenth century.

He was born in Bethel, Connecticut in the U.S.A., and not into a circus family. His first connection with showmanship was when he obtained a negress Joice Heth, who was said to be 161 years old, and had been George Washington's nurse. Of course she wasn't, but Barnum toured around with his 'show', and by clever publicity, made enough money to acquire another act, a stilt-walking balancer who spun plates.

Phineas Taylor Barnum, to give him his full name, then purchased Scudder's American Museum, which contained a large collection of 'curiosities', including 'The Feejee Mermaid'. General Tom Thumb, a dwarf child was soon added to the list of attractions, and was a great success.

Barnum took General Tom Thumb on a tour of Europe, and while to start with, the tour seemed to be going badly, in the end everyone who was anyone invited him to their homes to show off the dwarf. He even had an audience with Queen Victoria.

While Barnum was in London he engaged the famous singer Jenny Lind for a tour of America. This was an enormous success, and Barnum was able to build himself a beautiful house with the proceeds, and for some years all went well with him. He sold the American Museum, and then things began to go awry. He lost a fortune in a business venture, and his house burnt down. He then bought back the American Museum, and that was burnt down—not once but twice!

Two circus showmen, William Coup and Dan Costello asked him to help them with their circus, and so, at 61 years old, Barnum became a partner in the enterprise.

The vast P. T. Barnum's Museum, Menagerie and Circus set out on the road. It was the start of the biggest success of his life. In 1881 he joined up with James Bailey, who brought Jumbo, a famous elephant with him. Barnum and Bailey's Circus was the 'Greatest Show on Earth', and Barnum the greatest showman, who lived up to his name of the 'Prince of Humbug', with his publicity stunts which kept his name continually in the public eye.

If you have a chance to get to London to see the show at the Palladium I am sure you will enjoy it—I did.

Pinocchio visits Rhyl

Our big Pinocchio, seen here with 12 year old Toni Vitti and George Kelly, who played the parts of Pinocchio and the puppet-maker, Gepetto, in the Little Theatre Club of Rhyl summer production.

The puppet was the main prize of the Little Theatre Club's money-raising competition.

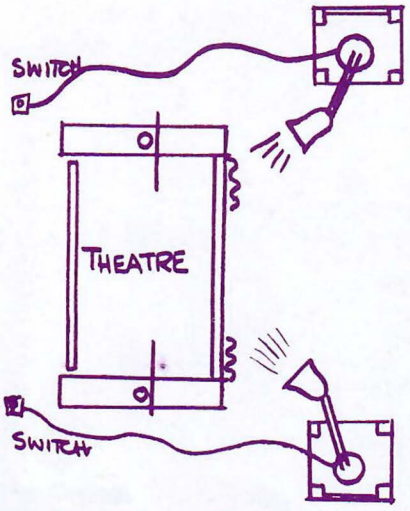
Photograph by courtesy of the Rhyl Journal

The Broadway Musical
PALLADIUM
A Journey into
FUN!..
FEAR!..
FANTASY!..
The PALLADIUM CELLARS
A Great Entertainment for all the Family
BENEATH THE FAMOUS LONDON PALLADIUM

Parents Please Supervise Lighting Schemes

SOME IDEAS ABOUT STAGE LIGHTING

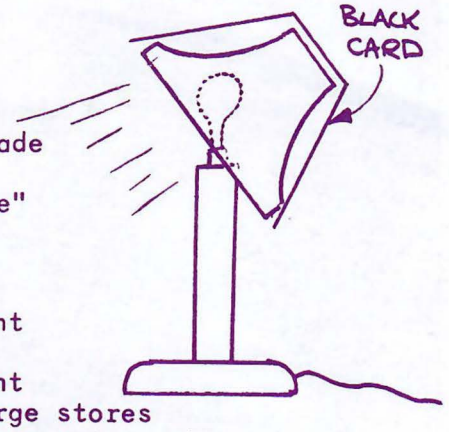
IMPORTANT: All the ideas shown use mains electricity, therefore do not attempt to assemble or use any of these ideas without adult supervision.

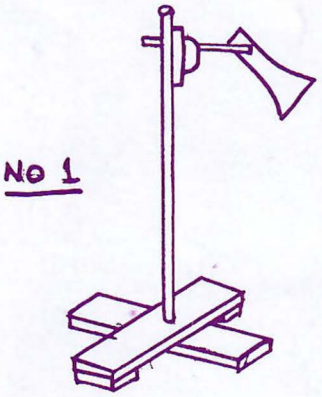


Position of lighting

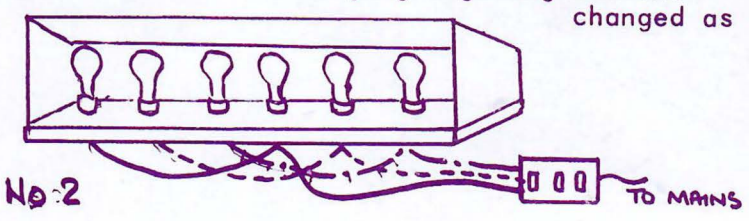
If you are fortunate to have an anglepoise lamp, lighting is quite easy to arrange by placing the lamp (or lamps) on chairs or boxes to the side of the theatre and direct the light on to the stage. This must be placed exactly in position before the show starts and the switches should be placed behind the theatre. With some lights the switch is on the lamp itself and you will therefore have to have a lighting assistant to switch the light on and off.

An alternative to an anglepoise lamp can be made by wrapping black card round the shade of an ordinary standard lamp and adjusting the shade so that the light is directed towards the theatre. You can keep your "black shade" for future performances.





Two Ideas, for more permanent lighting are shown here.
No.1 uses household spotlight which can be bought from large stores or electrical shops. The support can be made from two pieces of wood with a hole drilled in the middle in which a broom handle may be pushed. If the spotlight is mounted on a piece of wood it may be fixed to the support.
No.2 shows an idea for coloured lighting and uses ordinary lamp fittings screwed to a piece of wood with a shade built round. If six bulbs are used two of each colour may be wired together to a three-gang lighting switch. The colours may then be changed as desired.



Printed in England by Swindon Press Ltd., Swindon, Wilts.